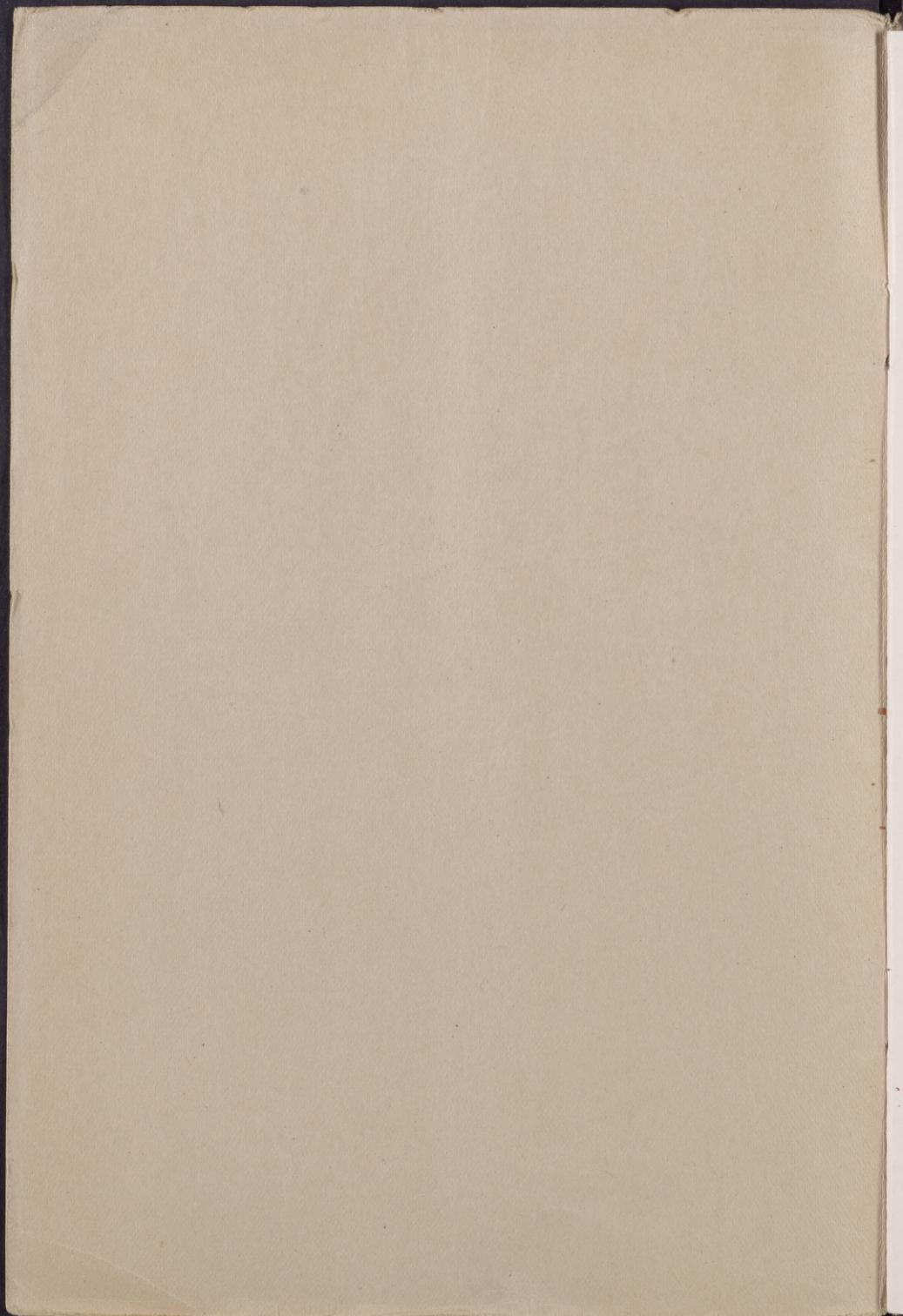


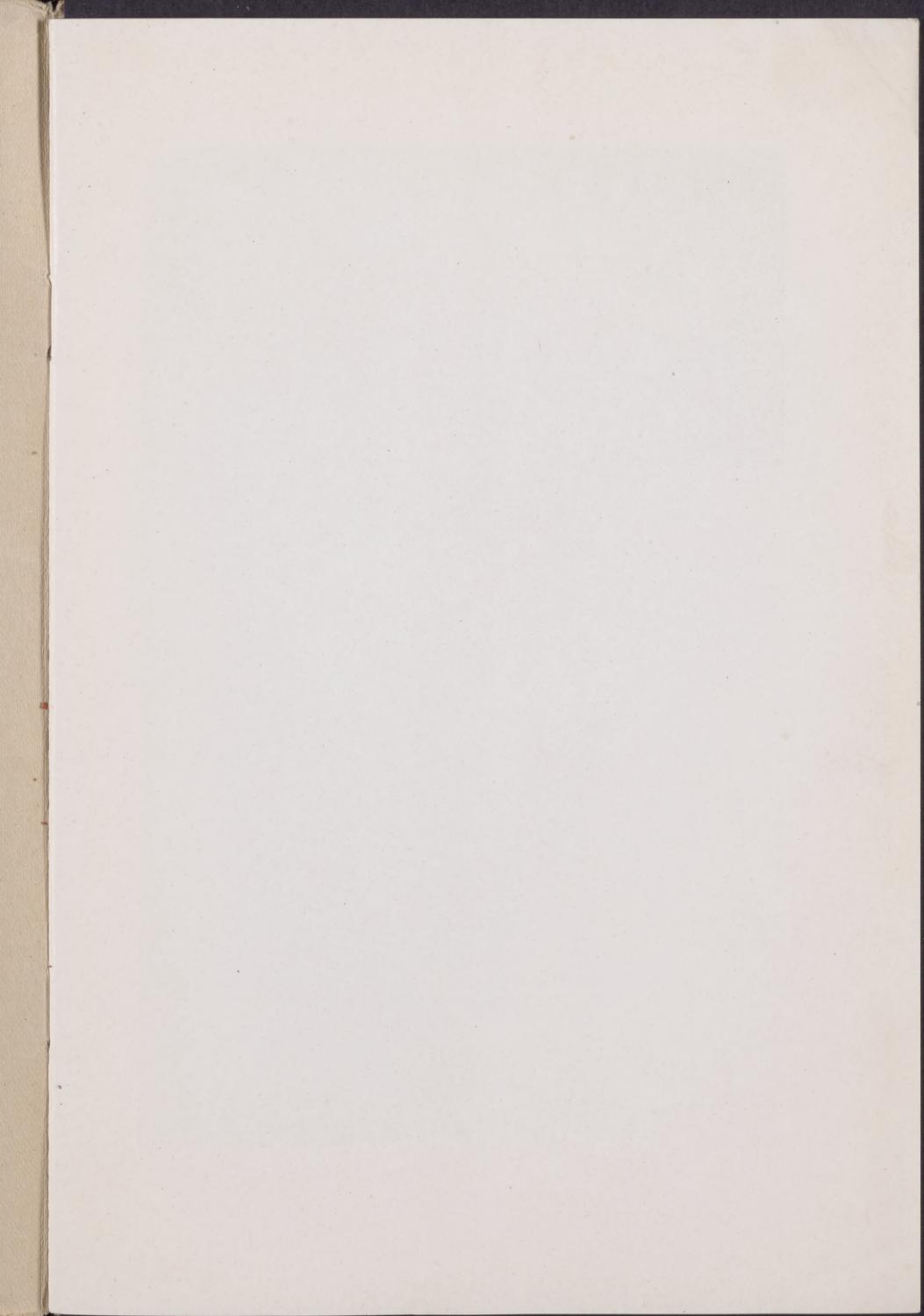
# CALIFORNIA SCHOOL OF FINE ARTS



1921-  
1922

INSTITUTE OF FINE ARTS







CALIFORNIA SCHOOL OF FINE ARTS

CATALOGUE  
OF THE  
CALIFORNIA SCHOOL  
OF  
FINE ARTS  
SAN FRANCISCO

*Art is the most sublime mission of man,  
since it is the exercise of thought which  
seeks to understand the world & to make  
the world understood.*

AUGUSTE RODIN



REGULAR SESSION

1921-1922

## FACULTY

LEE F. RANDOLPH, DIRECTOR OF THE SCHOOL  
*Painting and Drawing from Life and Antique;  
Composition and Anatomy*

E. SPENCER MACKY, CONSTANCE L. MACKY  
ASSOCIATED INSTRUCTORS IN PORTRAIT PAINTING,  
AND IN THE NIGHT SCHOOL  
*Painting and Drawing from Life and  
Antique; Composition*

GIOVANNI B. PORTANOVA  
*Sculpture, both Day and Night Schools*

GOTTARDO PIAZZONI  
*Landscape Painting and Composition*

GERTRUDE PARTINGTON ALBRIGHT  
*Figure and Costume Sketch Class; short  
course in Etching*

RUDOLPH SCHAEFFER  
*Color Design and Handicrafts*

RAY S. BOYNTON  
*Illustration*

JUDSON L. STARR  
*Applied Graphic Art; Lettering; Posters*

ALICE B. CHITTENDEN  
*Saturday Classes*

## CALIFORNIA SCHOOL OF FINE ARTS REGULAR SESSION 1921-1922

THE California School of Fine Arts was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. It stands for sane and progressive art, and endeavors to give its students, by the inspiration of thoughtful example and fundamental art education, a right start on the road to success. It has numbered among its students many who are prominent in American art today. The greater amount of awards in national competition for many successive years, as well as a majority of local competitive awards, have been won by its students.

During the last Regular Session (August, 1920, to May, 1921,) over eight hundred students were enrolled in the School.

**AIMS:** The aim of the School is to teach what to strive for and how to attain it; and its methods imply both reverence for nature and reverence for self, uniting an absolute thoroughness of training with a respect for

truly creative individuality. It seeks to produce not appreciative teachers, but creative artists; to guide students at once toward a thoroughly mastered vocation and a high ideal; not only to inspire them to "hitch their wagon to a star," but to teach them how to "build the wagon."

**ENROLLMENT AND INSTRUCTION:** Students may enter the School at any time.

No examination or previous instruction is required. Work from still life or cast will be given to beginners by the life-class instructor, so far as he deems necessary to fit them for the life classes.

The instruction is individual, as well as by lectures, and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance based upon the work accomplished will be given at the close of the term.

The instructors are present to give criticisms two or three times a week.

The library of the School, containing many valuable books on art and the art magazines, is open to students.

The Faculty have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

A special course of lectures on the History of Art and Art Appreciation, illustrated by lantern slides, is given during the Regular Session at a nominal cost to students. Many single lectures on different phases of art are given at various times.

CALENDAR FOR 1921-1922: The first term opens Monday, August 15, and closes Friday, December 16, 1921. The second term opens Monday, January 2, and closes Friday, May 12, 1922.

The Night School and Saturday classes continue throughout the year uninterrupted by the vacation periods.

MUSEUM: The splendid museum of art conducted by the San Francisco Art Association in the Palace of Fine Arts, Exposition Grounds, is open for study, and, to further their progress, students of the School are cordially invited and urged to make use of its valuable and varied permanent collections, as well as the changing exhibitions of painting and sculpture. An exhibition of the work of students of the School is maintained at the museum. (See page 23.)

SCHOLARSHIPS: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the Art Association offers several Annual Scholarships.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, May 8, 1922. Further information will be sent to high schools some weeks in advance of this date.

**MISCELLANEOUS:** Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student for exhibition.

For the convenience of students the School maintains a store where supplies may be bought at lowest prices.

**SUMMER SESSION, 1922:** A Summer Session of six weeks will be held as usual next summer, June 19 to July 28, 1922.

With instructors and courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

Teachers of art will find courses which will apply directly to the work they are doing. The classes are arranged with a view to their particular needs.



LANDSCAPE BY RAYMOND J. JONES

## COURSES OF STUDY

**LIFE CLASSES:** Painting and Drawing from Life and Antique—The study of form expressed in line, light and shade and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

Weekly talks on composition will be given.

**PORTRAIT:** Portrait Drawing—The study of character, construction, and expression, in charcoal and other media.

Advanced students study the fundamental principles of Portrait Painting and Composition, with interesting arrangements of costumes and accessories.

**SCULPTURE:** The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be part of the course.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year.

**COMPOSITION:** Will be given in connection with all the life, painting, drawing, and modeling classes in the School by the various instructors. It will be presented in talks on the subject and criticism of the students' work on problems given them in class.

**PERSPECTIVE:** The principles of perspective are taught as part of the work of the drawing classes, both preparatory and advanced.

**MURAL PAINTING:** Is fast coming to the front as the leading mode of expression of the painter's art, and practice work in this important subject will be given advanced students.

**SKETCH CLASS:** Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

**STILL LIFE:** Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

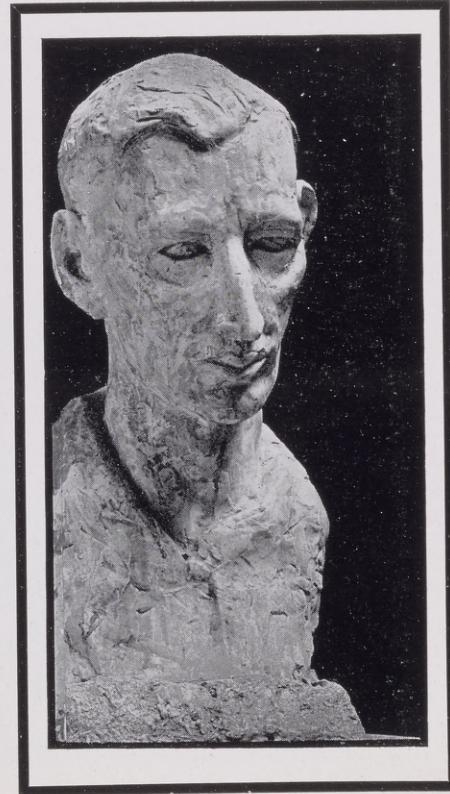
**LANDSCAPE PAINTING:** All day Saturday Mr. Piazzi will conduct a course in landscape painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for



LIFE CLASS DRAWING BY MILDRED OESTERMANN



PORTRAIT STUDY BY BARBARA SHERMUND



PORTRAIT HEAD BY MILDRED STUMER

serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

**ILLUSTRATION:** This class aims to develop in the student an ability to express ideas in pictorial form, including the field of practical illustration, utilizing the academic training of the life and composition classes. A certain amount of work from life and training in composition is the essential preparation for this class.

**ANATOMY:** A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students are urged to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts, and the living model. The text-book recommended is Arthur Thompson's "Anatomy for Art Students."

**ETCHING:** A six weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process.

**CREATIVE DESIGN:** A course in modern decoration in which the fundamental principles of design and color harmony are studied and practised.

It aims to develop through the imagination the ability to create, with abstract forms and prismatic color, beautiful arrangements of line and notan. It aims to show the application of these studies to the problems and requirements of modern decoration of interiors, stage, textiles, etc.

**ADVANCED DESIGN:** Opportunity for individual lines of study. Designs and color schemes are developed for application in the craft classes. Research work in historic decoration as a stimulus to creative design.

**HANDICRAFTS:** Principally a course in textile decoration. Design and color problems applied in batik, wood-block, stencil, appliqué and embroidery stitches for the decoration of costume, the interior and theatre.

**INTERIOR DECORATION:** The course emphasizes the creative and aesthetic principles of design and color in relation to interior decoration and furnishings.

**APPLIED GRAPHIC ART:** (Comprehending Commercial Art, Posters, Lettering, etc.) The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practical problems that the student will be required to meet in professional work; a study of lettering for artistic and commercial needs. For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

**SATURDAY CLASSES:** These classes, for children and adults, are held throughout the entire year, and have been eminently successful. Drawing from still life, antique, and the portrait model. Advanced students work in color.

The attention of parents is particularly called to the lifelong advantages to children of early training in drawing and general education in the principles of art.



COSTUME SKETCH BY MARJORIE STUTZMANN

## NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY

HOURS, 7 TO 10 P.M.

THE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes, whether in Drawing, and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and the use of simple materials is taught by the same instructors who teach the advanced classes.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art Classes.

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating.

The Sculpture Class provides the necessary knowl-

edge and technique to equip the student for practical architectural needs.

Except for the Sculpture and Design classes, the Night School remains in session continually throughout the year.

Students may enroll at any time.



NIGHT SCHOOL DRAWING BY A. WILSON

## SCHEDULE OF CLASSES : MORNING SESSIONS : 9 to 12

Monday	Tuesday	Wednesday
LIFE PORTRAIT <i>Lee F. Randolph</i>	LIFE PORTRAIT <i>Lee F. Randolph</i>	LIFE PORTRAIT COLOR DESIGN AND CRAFTS <i>Rudolph Schaeffer</i>
Thursday	Friday	Saturday
LIFE PORTRAIT <i>Lee F. Randolph</i>	LIFE ILLUSTRATION <i>Ray S. Boynton</i> COLOR DESIGN AND CRAFTS <i>Rudolph Schaeffer</i>	LANDSCAPE PAINTING (All day) <i>Gottardo Piazzoni</i>

## AFTERNOON SESSIONS : 1 to 4

Monday	Tuesday	Wednesday
PORTRAIT LIFE <i>E. Spencer Macky</i> SCULPTURE <i>G. Portanova</i> STILL LIFE PAINTING <i>Life Class Instructors</i>	PORTRAIT LIFE <i>Constance L. Macky</i> SCULPTURE STILL LIFE PAINTING	PORTRAIT LIFE <i>E. Spencer Macky</i> STILL LIFE PAINTING SCULPTURE COLOR DESIGN AND CRAFTS <i>Rudolph Schaeffer</i>
Thursday	Friday	
PORTRAIT SCULPTURE <i>G. Portanova</i> INTERIOR DECORATION <i>Rudolph Schaeffer</i> SKETCH <i>Gertrude Partington</i> <i>Albright</i> STILL LIFE PAINTING	SKETCH <i>Gertrude Partington</i> <i>Albright</i> SCULPTURE STILL LIFE PAINTING APPLIED (Commercial) ART <i>Judson L. Starr</i>	ANATOMY 4:15 to 5:15 p.m. <i>Lee F. Randolph</i>
		Saturday
		LANDSCAPE PAINTING (All day) <i>Gottardo Piazzoni</i>

\*\* Preparatory classes daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy. Students may enter at any time.

\*\* Composition given in connection with all life classes. See special note on Composition Courses.

\*\* Saturday (all day)—Drawing classes for children and adults  
*Alice B. Chittenden*

NIGHT SCHOOL : 7 to 10		
Monday	Wednesday	Friday
DRAWING AND PAINTING FROM LIFE <i>E. Spencer Macky</i> <i>Constance L. Macky</i> • • • SCULPTURE <i>G. Portanova</i> • • • COLOR DESIGN AND CRAFTS <i>Rudolph Schaeffer</i>	DRAWING AND PAINTING FROM LIFE <i>E. Spencer Macky</i> • • • SCULPTURE	DRAWING AND PAINTING FROM LIFE <i>E. Spencer Macky</i> <i>Constance L. Macky</i> • • • SCULPTURE • • • APPLIED (Commercial) ART <i>Judson L. Starr</i>
* * * Special class for beginners held each evening.		

### TUITION FEES

Ten half days per week . . . . .	\$18 month .	\$65 term
Five half days per week . . . . .	\$13 month .	\$47 term
Two half days per week <small>Life and Portrait classes excepted.</small> . . . . .	\$8 month .	\$28 term
Night School—Monday, Wednesday, Friday—three nights per week . . . . .	\$7 month .	\$25 term
Saturday Class (9 a.m. to 4 p.m.) . . . . .	\$7 month .	\$25 term
Special Class in Landscape Painting, Saturday all day . . . . .	\$8 month .	\$28 term
Anatomy Class—every Wednesday, 4:15 to 5:15 . . . . .	\$1 month	

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of \$5.00 a month is made.

An enrollment fee of one dollar is charged.

Locker fee of one dollar is charged for rent of locker for a term or less.

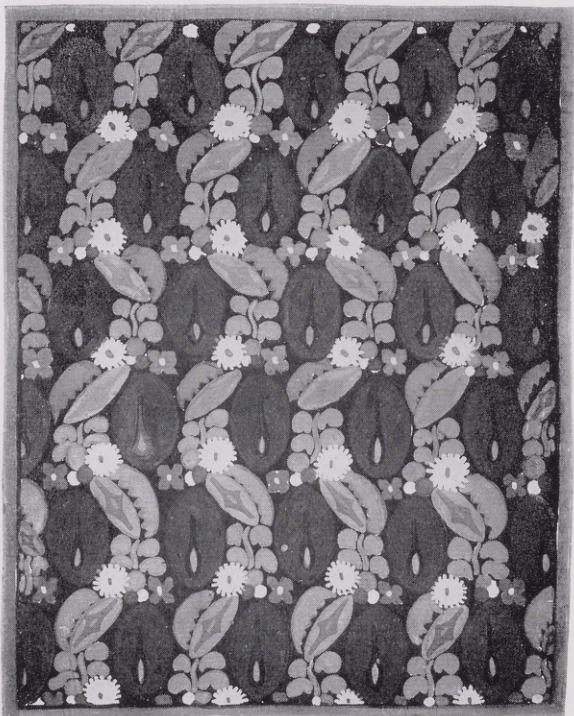
The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Students are not received in any class for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

Fees are not refunded to students who leave before the end of the period paid for.

*\*\*For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.*



TEXTILE DESIGN BY GUSTAV BREUER



BY MARIE LEININGER



BY R. B. WILKINS  
LIFE CLASS SKETCHES



BY CECIL GREGORY



SCULPTURE BY EMILY MICHAELS

# THE SAN FRANCISCO MUSEUM OF ART

J. NILSEN LAURVIK, DIRECTOR  
IN THE PALACE OF FINE ARTS

AFFILIATED WITH  
SAN FRANCISCO ART ASSOCIATION  
(ORGANIZED 1872)

**A**MUSEUM of comparative art, containing the following Loan Collections and permanent exhibits: Loan Exhibition of Bronzes by Prince Paul Troubetzkoy and other contemporary sculptors. The Oriental Department of the Museum, occupying sixteen galleries, contains fine loan collections of Chinese, Japanese, and other Far Eastern Bronzes, Lacquers, Ivories, Stone Sculpture, etc.; Mural Paintings by Frank Brangwyn, Arthur Mathews, Childe Hassam, and Robert Reid; the San Francisco Art Association's permanent Collection of Paintings; Loan Exhibition of American Art by early and contemporary American artists. In addition to the above, changing exhibitions of work by American and European artists, and a very valuable reference collection of several thousands of facsimile color reproductions of paintings by old and modern masters, illustrating the whole development of art and painting from the early Byzantine artists down to contemporary European and American painters; Conference Room available to Study Clubs upon application to the Director; Women's Rest Room and Tea Room, where luncheon and afternoon tea is served at reasonable prices. During the Fall and Spring season Musical, Literary, and Dramatic recitals are given at 2:30 o'clock Sunday afternoon in the Recital Hall by prominent professional artists as an illustration of the correlation of the arts.

The Museum is reached by the "D" car and the Union-Street car to Lyon Street. It is open daily, including Sundays, from ten to five o'clock; admission free.

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